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SALE NUMBER 320

THE ESTATE OF THE LATE

JEREMIAH J. KENNEDY

BROOKLYN, N. Y.

PART II

ETCHINGS DRY POINTS

Artists' Signed Proofs

CAMERON	AFFLECK	PENNELL
HADEN	FITTON	HAIG
BRANGWYN	SYNGE	WEBSTER

AND OTHERS

Also a Painting by Camille Duprey

Unrestricted Public Sale

FRIDAY EVENING, DEC. 15, AT 8.15 O'CLOCK

Exhibition Wednesday, Thursday, December 13-14, 9-5 P. M.
Friday, December 15, 9-3

[Gallery closed at 3 P. M. on Friday to prepare for the Auctioneer]

THE NEW GALLERIES OF

J. C. MORGENTHAU & CO., Inc.

23 West 47th Street New York City

Telephone Bryant 9-6956

1933

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
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The New Gallery of

J. C. MORGENTHAU & CO., INC.

23 WEST 47TH ST., NEW YORK CITY

Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

FOREWORD.

THE JEREMIAH J. KENNEDY COLLECTION

Signed Proof Etchings.

Part II.

We offer in the following pages a further selection of the Collection of Signed Proof Etchings formed by the late Jeremiah J. Kennedy of Brooklyn.

Mr. Kennedy's interest in fine etchings led to his securing duplicates of certain etchings, and the participants in the sale of Part I. will have another opportunity to secure equally fine impressions of many of the most desirable prints: Notably those of Axel Haig and Hedley Fitton, (whose poetic architectural etchings of Pont d'Avignon, Pont St. Etienne, the Horseguards, with another very rare Lithograph "Holywell Street" are offered in this sale).

Among the prints illustrated will be found those of Sir David Y. Cameron, Joseph Pennell, Sir F. Seymour Haden, and Hedley Fitton.

All of the impressions were selected with such care that, as before stated, it has been considered unnecessary to repeat "fine condition," "collector's condition," etc.

Lenore Y. Turnbull.

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ETCHINGS DRY POINTS

PART II.

The Collection of the Late

JEREMIAH J. KENNEDY

Brooklyn, N. Y.

ANDREW AFFLECK: British, Contemporary

1 Cathedral Porch, Siena. Original Etching.
Limited to only 40 impressions. *Considered one of his three finest plates.*
Artist's signed proof of a very beautiful plate.

2 Old Well, San Gimignano. Original Etching.
Another of the beautiful Italian Hill Towns plates.
Artist's signed proof.

3 Thr Rose Window: Notre Dame. Original etching.
Artist's signed proof, only 60 impressions and the plate destroyed.

This plate greatly praised by Sir Frederick Wedmore; note how the delicacy of the window has been enhanced by the great boat moored in the shadow below.

4 Venice: The Grand Canal. Original etching.
Artist's signed proof, beautifully printed on thin Japan paper.

5 Venice: Interior of St. Mark's. Original Etching.
Artist's signed proof of the Oriel Window in sunlight.

6 The Venice Set: Original Set in Portfolio: Six Etchings.
Artist's signed proof of the six plates and the title; with Monograph by Sir Frederick Wedmore. Published, London, 1911. Limited to 105 sets on Dutch paper, and the plates destroyed. San Giorgio Maggiore. Ca' D'Oro. Porta della Carta. Rialto. Canale Grande. Rio Malibran. (6).

Wedmore says of Affleck: "His impressions are not superficial." Affleck at this time, (1911) had only done 34 plates, of which Mr. Kennedy had selected 20 for his Collection.

7 Toledo Cathedral: Interior. Original etching. 24x16.
The fine "Capilla Major" groining; note the broad yet detailed architectural treatment.
Artist's signed proof.

8 Windsor Castle. Original etching.
A very fine plate on Japan paper. Only 105 were printed.
Artist's signed proof.

9.- 9 Breaking Up of the Duncan. Original etching. Gaunt 193.
Artist's signed proof. 1912.
***125 impressions and the plate destroyed.**

10.- 10 Bridge Valentre, at Cahors. Original. G. 178.
Tall trees to right break a beautiful arch with square tower.
Artist's signed proof. 1911. *Plate destroyed.*

10.- 11 Old Mill, Dixmude. Original etching. G. 123.
A ragged tree and low building to left, at the right centre the old Mill rises against a dark sky.
Artist's signed proof. 1908.
***Only 100 impressions and the plate destroyed.**

6.50 12 The Nativity. No. 1. Original etching. G. 199.
A simple Rembrandt-like conception of this great scene.
Artist's signed proof. 1912. *Plate destroyed.*

7.- 13 Church of Notre Dame D'Eu, Normandy. Original Etching. G. 143.
A very fine architectural example. Illustrated in Part I.
Artist's signed proof. 1909. *Plate destroyed.*

10.- 14 A Mosque: San Sofia, Constantinople. G. 71.
One of the finest of the Oriental etchings, not too large.
Artist's signed proof. 1911.
***Only 70 impressions and the plate destroyed.**

14.- 15 The Venetian Boatyard. Original Drypoint. G. 113.
One of Brangwyn's happiest combinations of the Workmen and their work.
Artist's signed proof. 1907.
FIRST STATE: before the plate was cut.

6.- 16 A Market, Furnes. Original etching. G. 126.
An animated group near an old covered wagon; low buildings near.
Artist's signed proof. Small 4to. 1908.
***Etched on the spot. Only 100 impressions and the plate destroyed.**

4.- 17 The Broken Christ, Messina. Original Drypoint. G. 152.
After the earthquake: *Etched directly on the copper in* 1910.
Artist's signed proof. 4to.

1.50 18 Old Houses, St. Cirque. Original etching. G. 160.
Old balconies and arches, a group in the foreground, and pigs.
Artist's signed proof. 4to. Impression on Van Guelder paper.
***Etched on the spot in 1910; plate destroyed.**

7.50 19 Church of St. Nicholas, Dixmude. Original etching. G. 117.
Very fine treatment of light and shadow.
Artist's signed proof. 1908.
***Signed proofs are rare, as Brangwyn only signed 100.**

No. 20. Cameron. *Dieppe Castle.*

20 Dieppe Castle. Original etching. Rinder 274.
Superbly printed on thick old hand-made paper. 1897.
Artist's signed proof. Reproduced in Hind.

[Illustrated.]

21 Holyrood In 1745. Original etching. R. 231.
Very fine printing of this great Castle against a dark sky.
One of Cameron's large plates, done in 1896.
Artist's signed proof, on firm Japan paper.

22 The Desert. (Gizeh). Original etching. R. 410.
Artist's signed proof on thin Japan paper. 1909.
One of Cameron's large plates with a wide sweep of this lonely scene beyond the fragment of a pyramid in the foreground.

23 Street in Cairo. Original etching. R. 414.
SIGNED ARTIST'S PROOF *of this important plate* on fine old paper. 1910.
Reproduced in Hind.

47.v5

24 A Venetian Convent. Original etching. R. 207.
Beautifully printed signed artist's proof, with the reflection of the Tower in the Canal.
Printed on old water-marked paper. 1896.

***No. 4 of the Beautiful North Italian Set.**

37.v5

No. 25. Cameron. *Wingless Chimera.*

25 The Wingless Chimera: Amiens. Original etching & drypoint. R. 416. 1910.
Artist's signed proof on old French untrimmed paper.
LIMITED EDITION. VERY FINE IMPRESSION. The Line and balance of tone of a great etcher: "*a grim and fearsome gargoyle looking hungrily from a parapet of Amiens Cathedral over the city's houses and the distant plains. Extraordinarily fascinating in design*".
[Illustrated.]

37.v5

26 A Perthshire Village. Original etching. 1888. Rinder 20.
Wide village street with a wagon under arched trees in the distance. Beautiful impression on Van Gelder paper.
Artist's signed proof.
Pencilled in the corner are the initials "SH" in a hand strongly resembling that of Seymour Haden and it is possible that this print has belonged to Haden.

***Only 6 impressions were made and it is practically unprocurable. Reproduced in Hind.**

27 Porto Del Molo, Genoa. No. 2. Original etching. R. 226.
The title etched on the plate, the date 1896 pencilled by Cameron in the margin. Printed on paper with Heraldic watermark.
One of the North Italian Set. (No. 23.) 1896.
Reproduced in Hind.
ARTIST'S SIGNED PROOF.

HEDLEY FITTON: English, Contemporary

Specially selected impressions for Mr. Kennedy of these poetic architectural and historical etchings.
With a Lithograph "Holywell St.," only 20 made.

28 Advocates Close: Edinburgh. Original etching. Dunthorne No.
[Issued later than Dunthorne's book on Fitton's etchings.]
Artist's signed proof. Dated 1912.

29 Bargate: Southampton. Original etching. D. 7.
A massive towered gate with cut arch.
Artist's signed proof.

***Very scarce, only 100 impressions and the plate destroyed.**

30 Borgo San Jacopo: Florence. Original etching. D. 19.
Fine old towers of 13th Century Florence.
Artist's signed proof, only 100 impressions.

31 Barge Builders: Limehouse. Original etching. D. 8.
Artist's signed proof.

***A rare etching, limited to 100 proofs and the plate destroyed.**

32 Canongate: Tolbooth, Edinburgh. Original etching.
Artist's signed proof, printed in 1919.

33 Casino Di Nobili: Siena. Original etching.
A series of fine arches and sculptured Saints.
Artist's signed proof.

34 Chantry of Cardinal Beaufort: Winchester. Original etching.
A very beautiful impression.
Artist's signed proof.

35 The Aisles of Chartres. Original etching.
Note the great height of the French Gothic superbly rendered.
Artist's signed proof.
***The plate is destroyed.**

36 Chateau Des Comtes: Ghent. Original etching.
Artist's signed proof, only 150 impressions of this splendid work.

37 Dumfries: Bridge House. Original etching.
Artist's signed proof. VERY FINE.

38 Flower Market: Florence. Original etching.
Artist's signed proof.
***Only 100 impressions were made.**

39 Founder's Tomb: Winchester Cathedral. Original etching. D. 17.
Fine example in the only state, limited to 100 impressions.
Artist's signed proof.

40 Glasgow University: Old College Gateway. Original etching. D. 27.
Very fine architectural engraving.
Artist's signed proof.

41 Juliet's House: Verona. Original etching. D. 12.
Limited to 100 impressions.
Artist's signed proof.
***Immortalized by Shakespeare. Plate destroyed.**

42 The Little Market: Vicenza. Original etching.
Beyond a flight of steps and beautiful Italian mediaeval doorway.
Artist's signed proof. Dated 1918.

43 Genoa: City Gateway. Original etching.
A fine example of the beautiful early Italian Architecture.
Artist's signed proof.

44 House of Columbus: Genoa. Original etching.
Artist's signed proof. Date, 1922.

Fitton—Continued

45 John Knox' House: Edinburgh. Original etching. D. 25.
One of the most desirable of Fitton's etchings.
Artist's signed proof on Whatman paper.

46 The Loggia: Florence. Original etching.
Published in 1917.
Artist's signed proof.

47 The Monument: London. Original etching. D. 5.
Artist's signed proof.
EARLY AND RARE. Limited to 100 impressions on Whatman paper.

48 Notre Dame: Bourges. Original etching.
Artist's signed proof. With etched "C" in a circle.

49 The Pantheon: Rome. Original etching.
One of the most beautiful of the Roman Ruins.
Artist's signed proof.

50 Piazza S. S. Giovanni E Paola: Venice. Original etching.
Ancient Fountain, Equestrian statue, bridge and steps leading over the Canal.
Artist's signed proof.

51 Le Pont D'Avignon. Original etching.
A FINE OLD MANY-ARCHED MEDIAEVAL BRIDGE. Illustrated in Part I.
Artist's signed proof. With etched "C" in a circle.

52 Le Pont Marie: Paris. Original etching.
Artist's signed proof, date 1922.

53 Pont St. Etienne: Limoges. Original etching. D. 34.
ONE OF THE MOST DESERVEDLY POPULAR OF THE BRIDGE SERIES.
Artist's signed proof. The plate is destroyed. Illustrated in Part I.

54 Ponte Vecchio: Florence. Original etching. D. 23.
A Fourteenth Century Bridge, famous in history since then.
Artist's signed proof.

***RARE. Only 100 impressions were made, more than 20 years ago.**

55 Porta Del Campo, St. Zaccaria: Venice. Original etching. D. 22.
Where the Doges of Venice were buried for over 300 years.
Artist's signed proof.

***VERY RARE. Only 50 impressions on Whatman paper.**

56 PULTENEY BRIDGE: BATH. Original etching. D. 10.
Interesting as having been built by Robert, the most famous of the four Adam Brothers, for the Earl of Bath to connect his estates on the east side of the Avon with the City.
Artist's signed proof. ONLY 100 ISSUED. Etched in 1909.

57 RUE BARBETTE: PARIS. Original etching. D. 26.
A famous old street in Fifteenth Century French History.
Artist's signed proof.

***LIMITED ISSUE AND THE PLATE DESTROYED.**

58 RUE PIROUETTE: PARIS. Original etching. D. 1.
Very rare, done in 1903 in a limited issue and the plate destroyed.
Artist's signed proof. ONLY 100 PRINTED.

59 RUE ST. ROMAIN: ROUEN, No. 1. Original etching. D. 21.
Fitton's first etching of this street so closely associated with Joan of Arc.
Artist's signed proof.

***Only 100 impressions.**

60 RUE ST. ROMAIN: ROUEN. No. 2. Original etching.
Artist's signed proof. An oblong plate 12x13″.

61 THE RIALTO: VENICE. Original etching. D. 11.
Richly printed, and in most effective square form 13x14.
Artist's signed proof on heavy paper.

VERY RARE. Only 100 impressions were taken. Plate destroyed.

62 RUE DE L'HOTEL DE VILLE: PARIS. Original etching. D. 3.
Here once lived the beautiful Marguerite de Valois and many another as interesting. FINE, EARLY AND VERY RARE.
Artist's signed proof. The plate is destroyed.

63 ROSLYN CHAPEL: NEAR EDINBURGH. Original etching. D. 36.
Called the best example of Decorated Gothic in Scotland. The wreathed pillar of such exquisite workmanship was the subject of such envy by the Master Mason that he murdered the apprentice who did it.
Artist's signed proof. *The plate is destroyed.*

No. 64. Fitton: *The Horse Guards, London.*

64 Horseguards: London. Original etching. D. 9.
View of Whitehall: one of the finest of the London series.
Artist's signed proof.

£29.-

***Only 100 were issued, and it is practically unprocurable.**
[Illustrated.]

65 Hever Castle: Kent. Original etching. D. 14.
Towers, portcullis and drawbridge. Very fine. Rare.
Artist's signed proof.

£22.-

***Here Anne Boleyn was born, and here courted by Henry VIII.**

66 Holywell Street, London. Original lithograph.
Artist's signed proof. Square form, 22x16.

£10.-

***VERY RARE. Only 20 impressions were taken. Published about 1906.**

67 St. Andrew's Castle: Kingdom of Fife. Original etching. D. 35.
Only 100 of these prints got into circulation: the Golf Club at St. Andrews had taken 50 of the 150 issued.
Artist's signed proof on fine Japan paper, 1911.

68 St. Bartholomew's the Great: Smithfield. Original etching. D. 24.
Of great English historical interest as the Place of public execution (until Tyburn).
Artist's signed proof.
***The early issue, 1909, before the plate was reduced.**

69 St. Etienne: Beauvais. Original etching. D. 30.
Very fine Mediaeval French architecture.
Artist's signed proof.

70 St. Etienne Du Mont: Paris. Original etching. 1920.
Showing the quaint Galleries carried round the great columns and Ste. Genevieve's tomb where thousands make annual pilgrimage.
Artist's signed proof. Large folio.

71 St. Giles Cathedral: Edinburgh. Original etching.
The interior of this splendid edifice.
Artist's signed proof published in 1916.

72 St. Hilary: Poitiers. Original etching. D. 33.
Showing exquisite detail in interlacing pillars and arches of the Church dating back to the Eleventh Century.
Artist's signed proof.

73 Church of S. Jean: Troyes. Original etching.
Considered one of the finest of the Fitton plates.
Artist's signed proof, dated 1923. Etched "C" in a circle, to right.

74 Church of the Three Kings, S. Emilion: Guyenne. Original etching. D. 32.
A gem of Thirteenth Century French pointed architecture.
Artist's signed proof. 1910.

75 Tour De L'Horloge: Tours. Original etching.
A narrow winding street of old French Architecture.
Artist's signed proof. Limited issue done in 1911.

76 The Two Mills. Original etching.
English scene near the coast of Kent.
Artist's signed proof. Title written in by Fitton.
***Early and rare; only 50 printed and the plate destroyed.**

77 Via Di Capaccio: Florence. Original etching. D. 16.
Artist's signed proof.

***Only 100 impressions and the plate destroyed.**

78 Winchester Cross. Original etching. D. 13.
A Fifteenth Century Monument still in High Street.
Artist's signed proof. The Plate is destroyed.

79 S. Maclou: Rouen. Original etching. D. 29.
Rare and beautiful. The West front showing the five great Arches.
Artist's signed proof.

***Only 100 impressions and the plate destroyed.**

80 St. Martin's in the Fields: London. Original etching. D. 2.
A little "gem from the London plates."
Artist's signed proof. Done in 1903, and practically unprocurable.

***Only 100 impressions on Whatman paper and the plate destroyed.**

81 Church of S. Merri: Paris. Original etching. D. 20.
Francis I.'s great monument in Flamboyant Gothic.
Artist's signed proof. Done in 1907.

***Only 150 impressions, and the plate destroyed.**

82 St. Ouen Cathedral Church: Rouen. Original etching.
An interior of magnificent arches and delicate tracery.
Artist's signed proof. Large folio.

83 Shrine of Edward the Confessor: Westminster. Original etching. D. 31.
The builder of Westminster in the 11th Century.
Artist's signed proof, 1910. The plate is destroyed.

84 Strasbourg Cathedral. Original etching.
Exterior, showing the Rose Window. Large folio.
Artist's signed proof. Date 1921.

85 Theatre of Marcellus: Rome. Original etching.
Dating from the time of Caesar.
Artist's signed proof.

SIR F. SEYMOUR HADEN: 1819-1910

Distinguished British Etcher

No. 86. HADEN: *Sunset on the Thames.*

86 SUNSET ON THE THAMES. Original etching. Harrington 93.
Fine impression on old ribbed paper.
Artist's signed proof. SECOND STATE.

***One of the three beautiful sunset prints of the artist.**

[Illustrated.]

87 TWICKENHAM CHURCH. Original etching. H. 107.
Impression on thin Japan paper. Date 1865.
Artist's signed proof.

88 WINDSOR CASTLE. Original etching. H. 199.
A large plate; looking up the river. Date 1878.
Artist's signed proof.

Only 50 impressions were made.

89 NINE BARROW DOWN. Original etching. H. 167
Signed artist's proof.
Etched signature also, dated 1877.

90 HARRY KELLY'S: PUTNEY. Original etching. H. 117.
A beautiful little etching.
Artist's signed proof.

91 NEWCASTLE IN EMLYN: HOUSE OF THE SMITH. Original etching. H. 62.
Fine treatment of River, Trees and Sky.
Artist's signed proof. Date 1864.

AXEL H. HAIG: Swedish, 1835-1891

Noted Etcher of Cathedral Subjects.

92 THE ALCAZAR: SEGOVIA. Original etching. Armstrong No. 51.
Celebrated as having been the place on the Heights on the River Clamores, where Gil Blas was confined.
Artist's signed proof. 1886.

93 AMIENS CATHEDRAL. Original etching. A. 142.
The Cathedral seen from the River Somme.
RARE EARLY STATE BEFORE THE PLATE WAS CUT. 15x22.
Artist's signed proof on Japan vellum, 1901.

94 AMIENS CATHEDRAL: INTERIOR. Original etching. A. 98.
Artist's signed proof of a picturesque subject. 1893.
***Sometimes called the "Monumental Masterpiece of the World."**

95 AMIENS CATHEDRAL: IN THE AISLES.
AMIENS CATHEDRAL: THE CHOIR SCREEN. Original etchings.
Artist's signed proofs. Limited issues. (2 pcs.)

96 AMIENS CATHEDRAL: N. CHANCEL AISLE. Original etching. 1908.
One of the finest of the large Cathedral interiors.
Artist's signed proof.

97 BRUGES: Four signed proof etchings by Haig.
The Windmill. 1877. Armstrong No. 1.
Flemish Lace Workers. 1879, only 100 issued.
Going His Rounds: A Priest. *Only* 100 *issued.* 1878.
In Church: Peasant Woman. Aquatint. Only 100. (4).

98 THE BELFRY: BRUGES. Original etching. 1913.
Sailboats in the Harbor, their tall masts lead the eye to the beautiful Mediaeval Tower.
Artist's signed proof. 21x13".

99 IN BELGIUM. Original etching (small), 1877. Possibly A. 2.
This Armstrong mentions (not describing it) as one of the very early examples of Haig's work, of which Haig himself had no example, and could not even remember the subject. (A covered wagon, (cover partly thrown back) at an Inn doorway.)
Artist's signed proof, with title also by Haig. VERY RARE.

100 CAIRO: ENTRANCE TO THE MOSQUE MOHAMMED BEY. Original etching. A. 81.
Artist's signed proof. 15x10. 1890. Framed.
Limited to 200 impressions.

101 CAIRO: STREET SCENE.
CAIRO: FELLAHAH. Veiled women with a child. 1890.
Artist's signed proofs. (2.)
Limited to 150 impressions.

102 CANTERBURY ON THE STOUR. Original etching. A. 110.
Exterior View from the Garth. Limited to 250 proofs. 12x18.
Artist's signed proof. Folio, 1894.

103 CANTERBURY: EXTERIOR. Original etching. 1912.
A beautiful view seen among trees. Folio.
Artist's signed proof. LIMITED TO 150 IMPRESSIONS.

104 CANTERBURY CATHEDRAL: FROM THE GREEN. Original etching. 1908.
Haig's mastery of the beauty of pastoral scenery.
Artist's signed proof. 17x24".

105 CHARTRES. Three artist's signed proofs.
A Street in France: 200 impressions
View From the River: 150 impressions
Old Courtyard. 1906. (3).

106 CHARTRES. Artist's signed proofs (2)
Washerwomen: First state
Washing Day: The same, after the plate was cut.

107 COLOGNE: CATHEDRAL INTERIOR. Original etching. 1913.
One of the finest large etchings of this period.
Artist's signed proof.

108 COLOGNE: SANTA MARIA IN CAPITOL. Only 150 impressions.
COLOGNE: (Night View). Some aquatint work. 1886. A. 54.
Artist's signed proofs. Sm. 4to. (2).

109 DURHAM CATHEDRAL: THE CHOIR. Original etching. A. 99.
VERY IMPORTANT LARGE PLATE.
Artist's signed proof, 1893. Limited issue.

110 ELY CATHEDRAL: Interior. Original etching. 1914.
Fine example of one of the large English series.
Artist's signed proof.

111 ENGLISH ETCHINGS: HAIG'S SIGNED PROOFS (4).
Lichfield: a noble edifice.
Trafalgar Square, London: Haig's pencilled title.
English Pastoral: View near Haddon Hall.
Haddon Hall: with bridge and stream, 1880.

112 English Etchings. The same. Artist's Signed Proofs. (4).
Regent's Canal: Suburban London, 1887.
Linlithgow: The Palace: the East Court.
Melrose Abbey: the ruined arches, 1878.
Darwin's Study: near Orpington.

113 A Hill Town in Navarre. Original etching. A. 62.
Shows both aquatint and line etching.
Artist's signed proof. 1888. Only 200 printed.

114 Hoar Cross: Chapel of the Holy Angels. Original etching.
Fine play of light and shadow in the vaulted arches.
Artist's signed proof. Folio, 1908. only 100 printed.

115 Holyrood: West Doorway. Original etching. A. 6.
Early state, *only 50 printed*. 1878.
Artist's signed proof. 4to. Reproduced in Armstrong.
*"One of my earliest architectural etchings. This is the only one out of two in my possession," Haig's pencilled note.

116 Holyrood: The Same. Original etching. A. 6.
Limited to 50 impressions, 1878.
Artist's signed proof, *on India paper*.

117 Holyrood: South Aisle. Original etching. A. 7.
Limited to 50 impressions, 1877, in Chapel Royal.
Artist's signed proof. 4to.

118 Italian Signed Proof Etchings by Haig.
Maidens at the Well, Verona: 1878.
Venice: Palazzo Contarini. Only 100 issued.
Venice: 1879. *Verona*: 1877.
Verona, Ponte San Pietro: (5).

119 Venice. Ca D'Oro. Original etching. A. 129.
The beautiful Fourteenth Century Gothic Palazzo, or "House of Gold"; an inspiration to artists all over the world.
Artist's signed proof. Small folio, 1898.

120 Venice: Courtyard, Ducal Palace. Original etching. A. 128.
Artist's signed proof. Folio, 1898.
Limited to 250 impressions.

121 Venice: The Campanile. Original etching. 1914.
One of the finest of the Italian series.
Artist's signed proof. Folio.

122 Church of St. Francis Assisi. Original etching. A. 171.
Low vaulted roof, richly frescoed, one of the finest of the large subjects.
Artist's signed proof, 1903. Limited issue.

123 Signed Proof Etchings by Haig. (4)
A Spaniard: Very scarce. A. 184.
Star of Bethlehem: Aquatint on Japan vellum.
Ryde Harbour. 1879.
What Cheer. Christmas 1893.

124 Assisi: Artist's signed proofs (2)
October Evening: From Haig's own collection.
Porta San Pietro, Assisi: 1902.

125 Three Spanish Etchings: Signed proofs, 1889.
Cuenca: Built by the Moors.
Cuenca: A Street; and an Ancient Doorway.
Cuenca: Two Bridges, ruins. Limited to 100. (3).

126 Segovia: Spain. Original etching. A. 85. 25x36″.
Artist's signed proof. Very large oblong folio. 1891.
***FIRST STATE BEFORE THE PLATE WAS CUT. REPRODUCED IN ARMSTRONG.**

127 Segovia: Spain. The same. A. 86, 87.
The left and right hand parts of the larger plate (preceding).
Artist's signed proofs. 1891. One with Haig's pencilled title "*Sierra Guadarama from Segovia.*" (2).

128 Seville: The Plaza. Original etching. A. 49.
Place de la Constitution. Giralda Tower in the background.
Artist's signed proof. Sm. folio. Two etched dates, 1886 and 1901.

129 A Street in Toledo. Original etching. 1915.
Showing the Towers in perspective.
Artist's signed proof. Folio. Only 150 impressions.

130 Toledo: San Juan De Los Reyes. Original etching. A. 111.
Built by Ferdinand and Isabella in the 16th Century.
Signed artist's proof, folio. 1894.
***Only 150 impressions, and this is a rare proof on vellum.**

131 Toledo: Cathedral Interior. Original etching. 1908.
A many arched vista.
Artist's signed proof. Large folio.

132 Toledo: Cathedral South Aisle. Original etching. 1910.
Showing the richly carved screen and choir.
Artist's signed proof. Large folio.

133 Signed Proof Etchings by Haig (3).
In a Cloister Garden:
CASTLE NOWHERE: Sunset View.
Legend of the Bells: The Chimes as Angels.

134 In the Pyrenees. Artist's Signed Proofs. (3)
Mountain Stream and Bridge.
Argelez in the Pyrenees, title written by Haig.
Bayonne: "*Basses Pyrences.*" 1905. Picturesque narrow St.

135 Spain. Signed Proofs by Haig.
Barcelona: Great Cathedral of the Middle Ages.

136 — — *Burgos*: Exterior. 1890. One of the finest.

137 — — *Burgos*: North Porch Entrance. 1902. Framed.

138 — — *Barcelona*: Santa Maria del Mar. 14th Century.
Burgos: Capilla del Condestable. 1905.
Burgos: From the Arlanzon River. Drypoint.
Burgos: On the Arlanzon. (4 pcs.)

139 — — *In Toledo*: Arch and choir Screen. Drypoint, 1884.
Leon: on vellum paper, Gothic Cathedral on the hill.
In Northern Spain: Landscape, 1895. (3).

140 Palermo: Cathedral. Original etching. 1913.
Religious procession with cardinal entering.
Artist's signed proof. Folio.

141 Palermo: Piazza Giraffo. Original etching. May, 1904.
Street scene, ancient sculptures.
Artist's signed proof. Only 50 impressions.

142 Swedish Etchings. Artist's signed proofs.
Floda: three various, showing the church.
Stockholm Harbor: (2), Sailboats, Museum. (7).

143 Two Small Framed Etchings. Signed proofs.
Linlithgow Palace, 1901.
Stockholm, Morning. Pencilled title by Haig.

144 Westminister Abbey. Signed proof etchings (4).
The Choir Screen. The Cloisters.
Chancel from the S. Transept.
Entrance to the Poet's Corner.

145 Westminister Abbey. Original etching. A. 40.
View from St. Edmund's Chapel.
Artist's signed proof, Folio, 1885. *Framed.*

146 Westminister Abbey. Original etching. 1903.
The entrance.
Artist's signed proof. Folio. *Framed.*

147 Westminister Abbey: N. Chancel Aisle. Original etching. A. 41.
Showing the Tomb of Henry III. who commenced the building.
Artist's signed proof. Large folio, 1885.

148 Haig (Axel Herman). Photogravure Portrait.
Seen at half length. Sm. 4to.
Signed in full (ink) "*Yours sincerely Axel Herman Haig*".

No. 149. *Pennell: House where Whistler died.*

149 The House Where Whistler Died. (Cheyne Walk) Original etching. Wuerth 308.
Signed proof, printed by Pennell also: 1904.

***Only 50 impressions were made; this on thin untrimmed japan paper. Plate destroyed.**

[Illustrated.]

150 The Dock Head. Original etching. W. 381.
An impression on old paper, printed and signed by Pennell.
"Probably 75 proofs". The plate is destroyed.

151 Crystal Palace. Original etching. W. 367.
Printed and signed by Pennell. Etched title and date Aug. 24, 1903.
"Probably 75 Proofs. Plate destroyed"—*Wuerth.*

152 San Maclou: Rouen. South Doorway. Original etching. W. 462.
Signed proof, printed by Pennell on fine old paper, 1907.
"Probably 25 proofs"—*Wuerth.*

153 Lincoln's Inn: The Old Court. Original etching. W. 360. 1905.
Signed proof, printed by Pennell on fine hand-made paper, in an edition of 74. Plate destroyed.

154 The Millbank. Original etching. W. 265.
Signed proof printed by Pennell on fine old paper. *Plate destroyed.*
EXCESSIVELY RARE. Title written on by Pennell in 1903; followed by "(5 *printed*: *destroyed*)" in his hand.

No. 155. Pennell. *Flower Market and Butter Tower.*

155 Flower Market and Butter Tower: Rouen. Original etching. W. 463.
Brilliant proof printed and signed by Pennell in 1907.
On fine old paper water-marked 1852.
***Edition limited to 75 copies and the plate is now in the Library of Congress.**
[Illustrated.]

E. M. SYNGE: British, contemporary

156 SUNSET AT ETAPLES: WINTER. Original etching.
Limited to 40 impressions on thin Japan paper.
Artist's signed proof. 1909.

157 ST. MARK'S VENICE: INTERIOR. Original etching.
Limited to 40 impressions on Whatman paper.
Artist's signed proof; with etched signature "Venice 1906".

W. B. WAITE

158 CONSTANTINOPLE AND THE GOLDEN HORN. Original etching.
Showing the Seraglio, and the Mosque of S. Sofia.
Artist's signed proof. Folio. Framed, no glass.

HERMAN A. WEBSTER: American, Contemporary

159 LA RUE DE LA PARCHEMINERIE: PARIS. Original etching.
Impression on hand made paper.
Artist's signed proof. Etched title and dated 1907.

160 SPITALPLATZ: STRASBOURG. Original etching.
Showing the square with the "Elephant" Inn on the corner.
Artist's signed proof. VERY FINE.

161 VEILLES MAISONS, RUE HAUTEFEUILLE: PARIS. Original etching.
Unusually fine printing on 17th century hand-made paper (the fly-leaf of an old folio volume).
Artist's signed proof. ONLY 30 IMPRESSIONS.

162 LA MAISON MELINE: PARIS. Original etching.
Finely printed on fine old paper.
Artist's signed proof.

PAINTING ON CANVAS

CAMILLE DUPREY: French Artist

163 NORMANDY: THE CHURCH BY THE SEA. Painting on canvas. Signed. 22x36.
Fisherwomen finding clams on the shore, a long reach of ever changing-colored sea, and to the left the old square Norman tower of the Church.

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